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2001: A Space Odyssey



Forbidden Planet



THREE DECADES OF: SCIENCE-FANTASY FILM CLASSICS



STAR WARS

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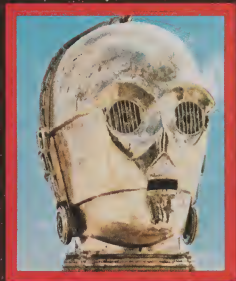
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STAR WARS

A Flash of Light: STARWARS

THE SUDDEN POPULARITY
OF SCIENCE FANTASY



A close-up view shows the gallant R2D2 (top), the humanoid head of ever cautious C-3PO (left), and Ben Kenobi (Alec Guinness) telling Luke (Mark Hamill) of the Old Republic (above).

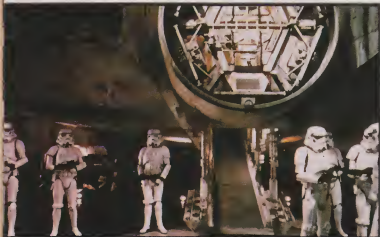


Darth Vader, Dark Lord of the Sith, towers over the captive Princess Leia (left) while Han Solo (Harrison Ford) and First (and only) Mate Wookiee (Peter Mayhew) do battle to save their skin and fur (above).





An Imperial Battlecruiser orbits the desert planet, Tatooine, (above) while one of its inhabitants, a feared Tuskan Raider searches the hot sands for plunder (above, inset).



The Imperial Stormtroopers guard the entrance of the pirate starship of the Millennium Falcon (above left). On Tatooine, Luke Skywalker searches the horizon for R2D2 while C-3PO waits in front of their water farm (above right). The Imperial cruiser in hot pursuit of the galactic cruiser, which carries Princess Leia on a diplomatic mission





R2D2 and C-3PO sensorscan the desert of Tatooine in search of shelter (above). In the insert we see Chewbacca, the hundred-year-old giant (at least by Earth standards) Wookiee.

Han Solo and Luke Skywalker plan their next move (below) after successfully impersonating two Imperial Stormtroopers.



Han Solo, Luke, the Wookiee, and Ben Kenobi bargain for the services of Solo's starship and passage to Alderaan (above).

ong ago and far away. . .

And so the story goes, a young director named Lucas, and his friend, Gary Kurtz, picked up a newspaper in search of a movie to go see. They couldn't find anything worthwhile.

So Lucas thought, "Wouldn't it be great if we could go see a Flash Gordon space movie? And if there isn't one, maybe we should make one."

Four years and almost 10 million dollars later, Lucas' idea is turning into one of the biggest films of all time.

"Star Wars" is currently playing to sell-out crowds across the country.

"2001," made for about \$10 million in a late 1960's economy, featured only thirty-five special effects. In contrast, "Star Wars," contains over 360 special effects.

But comparing "Star Wars" to "2001" isn't what it's all about. The film's phenomenal success lies in its mass appeal.

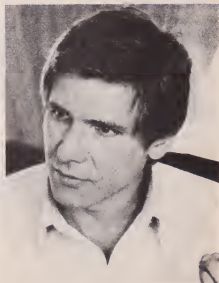
The whole country, it seems, has contracted space fever. Even before the film was released, thousands of color slides from the film were stolen from the production offices in California. Sci-fi fans can now pick them up on the black market at five dollars a piece.

On the legal side, Marvel Comics, creators of Spiderman and other superheroes, has released a set of six "Star Wars" comic books. Already issue No. 1



THE STARS OF STARWARS

EXCLUSIVE INTERVIEWS
WITH MARK HAMILL, CARRIE
FISHER AND HARRISON FORD



Mark Hamill (top), Harrison Ford (above), and Carrie Fisher (left) at ease in a Chicago hotel, speaking of "Star Wars."

Photos by Daniel.



Pen and Inc., Chicago, 1977.



Caricatures by Angelo.

which originally sold for thirty cents on the newsstands, has an asking price of two dollars on the street.

Other literary offshoots include a paperback and soon to be released hardcover version of the story.

And for the kiddies, Kenner Toys is developing a line of "Star Wars" playthings that will hit the toy shelves early next year.

Should you wish to re-experience the film in the privacy of your own home, the original soundtrack is available at record shops.

And believe it or not, Don Post Studios is cranking out life-size masks of the Wookiee, Darth Vader, See-Threepio and a stormtrooper that will retail for about forty dollars each.

No other film has created such a mania in so short a time. Practically overnight we have been bombarded with the paraphernalia of George Lucas' triumph - but no one seems to be complaining.

Now, if we could only figure out a way to bottle the Force. . .



Princess Leia takes aim against the invading Stormtroopers of the Empire, and manages to get a couple before she is stunned.

Interviews by Jim Sulski, written in collaboration with Rochelle Diogenes.

THE FORCE

AN INTROSPECTIVE

When Obi Wan Kenobi explained to young Luke that "the Force" is an energy field that surrounds every living being, that it binds the universe together, he was echoing not only the knowledge of a Jedi Knight, but a theory that has been developing for some time.

Since Einstein formulated his theory of the Unified Field, which is still being checked for mathematical accuracy, a growing number of scientists have been working on roughly the same hypothesis from varying directions. Einstein's theory was, put simply, that there is a unifying force that encompasses all of nature, everything in the universe. It is an energy field of some sort, probably magnetic or electromagnetic in nature, and all matter is linked to this force. Einstein was a deeply religious man and this theory was his attempt to prove mathematically that the universe was not a product of random accident, but had an overall design, from the smallest sub-atomic particle to the largest star in the heavens.

Article by IRVING KARCHMAR



Obi Wan Kenobi, Jedi Knight, Master of the Lightsaber, Defender of the Old Republic, as one with the FORCE in the service of justice.



Luke Skywalker, pupil, for a short time, of Obi Wan Kenobi, student of the FORCE, master fighter pilot in the service of the Republic rebels.

What this means to a Jedi Knight, or a Shaolin Priest, or to Carlos Castaneda's brujo (sorcerer) Don Juan is a possible explanation in scientific terms of the FORCE, the CHI, the NAGUAL, the power that only certain men of unusual sensitivity can come to know and use, and then only after years of training.

If the force is electromagnetic in nature, it would make for the most simple explanation. The brain and mind of man is electromagnetic/electrochemical in function, and it would not be too difficult to imagine that some men who are more sensitive than others formulated a seemingly mystical bond between the electromagnetic energy of their mind and the larger field of the universe. This has been called Oneness with Nature by Zen Masters, and is accomplished by meditation. Shaolin Priests in China went further, developing the martial art of Kung Fu based on the natural movements of certain animals and on the Chi, the inner strength that comes with Oneness. The longer they practiced and meditated, the more inner strength they acquired. Even in the novels of Castaneda, Don Juan teaches the apprentice brujo the ways of the Nagual, or the force of magic that is in effect when one cuts off all conscious thought, when one stops the "inner dialogue" and lets his

spirit soar to join all things. To such a man anything is possible, for he becomes all things and can control all things that he is. Therefore, he does not need eyes, nor ears, nor any of his five senses, for the sixth sense, which some call intuition or instinct, and which all men touch at one time or another in their lives, is the final sense. A man does not need to see anything, because he is one with everything.

With such power (most probably the power of the expansion of the electromagnetic capabilities of the mind to merge with the electromagnetic fields of the Earth, or the galaxy, or the universe) a Jedi Knight can wield a lightsaber with his visor down, without sight, but with total accuracy. His awareness of his opponent's energy field is total, an extension of himself. With such mastery of Chi, a Zen archer may be totally accurate, placing arrow after arrow into

the center of the target while blindfolded, as his mind enfolds them both.

In "Forbidden Planet," the force is, on close examination of the film's premise, a part of this electromagnetic energy field. When the mind of Dr. Morbius is artificially enlarged by the educating machines of the Krel, it may be taken that what actually occurred is that his mind became more sensitized to the electromagnetic patterns of the universal energy field. Therefore, in the throes of his jealousy, he created the creature from the ID out of his subconscious mind by manipulating electromagnetic energy into a solid, if invisible, form. Aided further by the huge electromagnetic mind-matter converters of the Krel, the force became a living extension of his will to destroy the intruders of his private world. The natural force was simply augmented by artificial means.



Major Darth Vader, Dark Lord of the Sith, Master of the Lightsaber, Betrayer of the Republic. Once the most brilliant pupil of Obi Wan Kenobi but now champion of the tyrannical Empire. As one with the dark side of the FORCE.

THE MUSIC OF THE STARS

JOHN WILLIAMS AND THE MUSICAL HERITAGE OF "STAR WARS"

Article by GEOFFREY DARROW

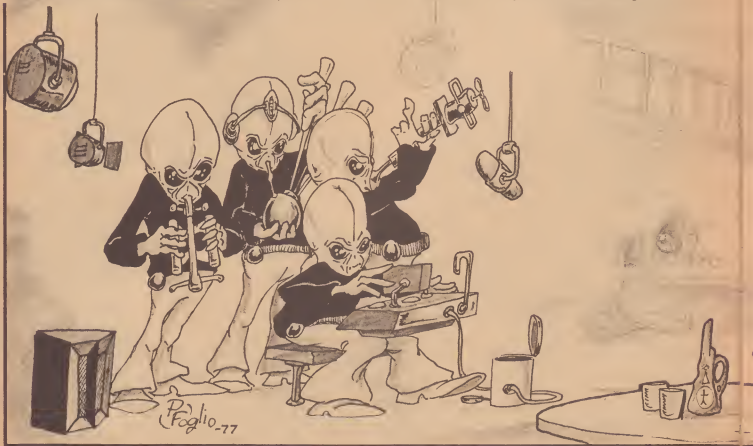
Erich Wolfgang Korngold, Bernard Herrmann, Benny Goodman, Glenn Miller, Igor Stravinsky, and Jerry Goldsmith. Together their various forms of composing and arranging have influenced John Williams into composing one of the year's most sweeping and heroic film scores to track a motion picture: "Star Wars."

Through the recommendation of friend Steven Spielberg, director of the all-time box office hit "Jaws" (which Williams also scored and for which he

won the Oscar for best soundtrack of the year), "Star Wars" director George Lucas consulted John Williams on scoring his recently finished film. After viewing the second cut at a private screening, Williams and Lucas settled upon the basic feeling they would try for in scoring the film. After two months Williams finished the music, and with the help of the London Symphony Orchestra cut the score. It was a return to the days of full blown symphonic themes, with the added note that each

of the major characters would have their own theme - Princess Leia, Luke, Ben Kenobi, and Darth Vader each moved to a different rhythm as did the shark in "Jaws," who also had his own theme.

As the titles roll through space the score swells with a fanfare, a broad heralding of fanfaring brass. It is this element that helps to make it so reminiscent of the earlier film scores of Erich Wolfgang Korngold. Korngold composed most of Errol Flynn's successful junkets in the buckling of swash.



His scores for "Robin Hood," "The Sea Hawk," and "Captain Blood," are classics and their influence is obvious in that the music has a "Royal" feeling. This is not surprising considering that Flynn's movies usually took place around the throne of England.

It might be noted that this form of film music has long been ignored by most of today's composers in favor of more atonal clashes mixed with seasoned realities more reflective of the times. This is not to say that one way is better than another but only that "Star Wars" is a throwback to another era in its music also, and exemplifies the trends which the genre has survived in search of its perspective.

The best example of this form is Jerry Goldsmith's classic score of "The Planet of the Apes." The synthetic blend of sounds was the year's most revolutionary and trend setting score. This example demonstrated that mood and musical accompaniment are determined by many moods, not just sweeping scores which overpower the screen's image and cast a shadow of pretentiousness over a director's work. Goldsmith's score and it's power therein is heard in "Star Wars" (when the Sand People make their appearance) in a mixture of primal percussion and atonal notes.

The main reason for Lucas and Williams' decision to return to the full orchestral score is based partly on this influence. Since the release and subsequent popularity of "Planet of the Apes" and several of Goldsmith's other excellent scores, several less talented composers have used his vision of the future and things fantastical to the extremes, creating unwanted themes of cold desolation and hopelessness. Lucas'

desire to tell his film's visual and general tone led him and Williams to return to the old form.

As the film continues, both visually and musically, signs of the classical influence are heard. Notes reminiscent of Igor Stravinsky's "Rite of Spring" sweep down the corridors of the Deathstar, trailing the carnage, swept along by Darth Vader and his hords of starship troopers. This same musical treatment has served Williams before in "Jaws," as the primal beat used by Stravinsky also trails that film's main character and his victims throughout the ocean.

The overall sinister feel of the Deathstar is underlined by Stravinsky's beat and smoothed out in a taut wire of musical suspense, influenced by the master of this form Bernard Herrmann; who has scored such films as "Psycho" (a score frequently copied and unequalled for its skin crawling ability), "Citizen Kane," "Taxi Driver" and many more. Also, Bernard Herrmann's score for "Bride of Frankenstein," which was used as the theme for the "Flash Gordon" serials echoes throughout the opening credits. Again, Ming was Royalty, an Emperor, and the music has that "feeling" of rebel intrigue against the Empire. Brave and daring rebels that are a part of our movie heritage, and therefore our youthful experience, give us the impression that the music is actually royal, and well suited for the film.

In complete contrast, for the cantina sequence, Williams introduces the denizens of space to the swing of Benny Goodman and the big band sound of Glenn Miller's brass. Using the talents of nine jazz musicians playing a trumpet, two saxes, an elusive clarinet, steel drums, assorted percussion and a harp

synthesizer, Williams creates a piece of music both hauntingly familiar and yet other-worldly as it slips from one mainstream of music to the other and back again.

During several of these sequences a number of themes appear and reappear to set the main feeling of the scene. In composing these themes Williams produced four main peices; Princess' Theme, Luke's Theme, Ben Kenobi's Theme, and Darth Vader's Theme. These musical creations slip in and out of the film, playing as much against each other as they do in physical appearance upon the screen. They come together at the film's climatic dogfight around the Deathstar; as the ships spin in and out of battle, so the music does battle with each theme appearing and reappearing to be replaced by another which seems to be pushed out by another, only to return in harmony with its brothers.

It is music which swells when it is needed, heralding the audience's reaction and flow of adrenal excitement, as if John Williams was one with the FORCE while he was composing.

□



(Continued from page 23)

PRINCESS LEIA

Carrie Fisher, "Star Wars" liberated Princess Leia, may have gotten some of her assertiveness training growing up in Hollywood. Fisher, now 20, is the daughter of America's one-time sweethearts, Debbie Reynolds and Eddie Fisher. She started working summers in her mother's Vegas nightclub act at the age of 13. She describes it as "my version of summer camp." Four years later, she landed her first movie role in "Shampoo" with Warren Beatty. This was followed by an 18-month stint in acting classes. For her role in "Star Wars," Fisher tested with, as she put it, "every other available actor and actress in L.A." before getting the part. Little did Fisher envision that she would become the most popular space heroine since Dale Arden.

Mention Dale Arden to Carrie Fisher and what you'll get is a puzzled look.

"You'll have to forgive me," she says politely. "I'm the baby of the group and I missed out on so much of it. Flash Gordon came on when I was too young to appreciate it."

Offscreen, the new reigning space princess is a bluejean clad effervescent young woman. Seated in her hotel room behind an unfinished lunch of hot dogs and french fries, Fisher talked about her role as the first liberated space heroine.

"She's independent. She's not a cream-filled damsel in distress. She's not a blonde in need of her pink princess: phone, yelling, 'Oh guys, please help!' No the princess can do it on her own."

Did Fisher feel comfortable in such a forceful role?

"It's great. You get to shoot a gun and yell at people. I'm not good at yelling at people in real life. But it was terrific. 'Put that thing away. You're going to get us killed!'" she yells, momentarily becoming Princess Leia.

"And getting to act out that kind of aggressive stuff is terrific therapy," she continues in a more serious vein. "She's not just a princess. She's a senator. I think that was written into the part, because Marcia Lucas, George Lucas' wife and one of the film's editors, must have said, 'George, you

can't make her just a princess!' She wanted her to be a complete senator without the princess connotation at all."

Would Fisher have liked to play a helpless Princess?

"I think that would have been interesting," she admits. "But I'm hoping that they're not going to write many roles like that anymore."

With her newfound stardom, she no longer has to worry about finding roles to suit her. She has a starring role in a television presentation of "Come Back, Little Sheba," set to air in the fall. And there's always the two "Star Wars" sequels to which she's already committed. Fisher is still looking for a good comedy role, though.



Princess Leia, disguised as a commoner, speaks out.

"I'd like to play comedy. I don't mean like pratfalls or pie-in-the-face. Something where you play the reality of the situation. You never clue in the audience that it's reality comedy."

Who would she like to work with?

"Peter Lorre," she says, adding, "He'd have to have a really good agent, though, to get him back to work now."

Fisher is an admirer of the comedy team of Nichols and May and would like to do a movie with Woody Allen. But, Al Pacino seems to be number one on her list. "I love Al Pacino. I think he's really funny," she says slightly blushing. "I'd love to work with him."

When informed that Mark Hamill wished he looked like Al Pacino, she says, "I wish he looked like Al Pacino too. I wish everybody looked like Al Pacino. I love big hairy men."

Maybe that's why she jokes about running off at the end of the movie with Chewbacca, the eight foot tall Wookiee.

Running away with a hairy beast may not phase Fisher, but the impact of runaway box office sales coupled with her own soaring stardom has certainly stunned her for the moment.

"I haven't quite absorbed it. I don't really believe it," she says.

But at least her Princess Leia look in the film has helped to keep her private identity somewhat intact.

"I haven't been recognized yet. I think I'd have to send for my hairy earphones and stand in a theater underneath my picture to be recognized."

Fisher's on-the-street anonymity made it possible for her to stand in one of those endless "Star Wars" lines.

"I went to see it in a theater in Los Angeles. Everyone kept telling me to see it with a paying audience. It was terrific. They all participated completely. I couldn't believe some of the stuff they were doing. I didn't think anybody would react that way. They got everything - stuff that I didn't even react to. They booed, hissed and cheered. I couldn't believe it."

Audience reactions aside, how does Carrie Fisher, herself, view the movie? Does she agree with Mark Hamill that it is a rollercoaster ride? Or does she prefer a more analytical interpretation?

"You can analyze it if you like, but I hope it doesn't prohibit you from enjoying it," she says. "If you can enjoy it and then go away saying 'Yes, it did a lot of mythical things, had elements of fairy tales, and is kind of biblical - good vs. evil - okay.'"

But, for Fisher the film's "utility" as she calls it, is in its capacity to entertain. "It's to be enjoyed as opposed to interpreted. '2001' had to be interpreted. 'Star Wars' just has to be enjoyed."

While everyone is enjoying the film, what will Carrie Fisher be doing?

"I'll rest," she quips, "and practice shooting my gun, swinging across caverns and twisting my hair around my ears."

(Continued to page 46)



THE FX WIZARDS

Three Decades of Visual Magic!

Create a universe.

Create an armada of spacecraft in deadly conflict with a planetoid-sized space station, unknown rays of red death, fiery torpedoes and ships that flare and die. Unleash massive beams of destruction that shatter a world, leaving only dust and rubble. Reveal the incredibly vast remains of an extinct race of geniuses; city-sized caverns of mighty machines flaring and rumbling, world-piercing shafts of light and technology,

invisible terrors that rip men apart like rag dolls. Expose a lone human to the terrors of flight down a phantasmagorical tunnel through the abyss of time and space, finally bringing him to the end of his existence as a human being and his evolution into "Homo Superior."

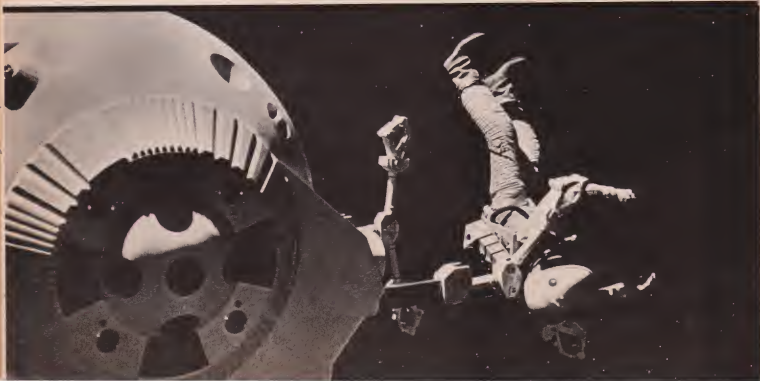
Creating such scenes is not at all difficult for a writer. You simply type descriptions, and readers fill in the full forms and colors with their minds. But

how do you go about creating these worlds and events on film? How do you create armadas, caverns, and hyperspace tunnels? Carefully, very carefully.

This creating of visual magic is the province of the special effects and Cinematography crews.

In the three films, "Forbidden Planet," "2001: A Space Odyssey," and "Star Wars," we have three fully realized worlds of the imagination created by the best technicians in the business,

Article by CLYDE JONES



given the technology that existed in their respective years.

Each film used basically the same techniques of visual magic, but evolved and improved over a twenty year span.

The 50's



FORBIDDEN PLANET: (1956) set a long-enduring standard for science fiction films. From the opening shots of United Planets Cruiser C-57D gliding through space, to the flaring death of Altair IV, viewers were immersed in a carefully crafted world of illusion.

The saucer was actually three separate models: one 20 inches in diameter, one four feet, and one six feet. Each had its own special tricks; one was for convenience in filming scenes against space and sun, one for good close-up details, and one rotated its lower drive dome and dropped landing pod and loading ramps during the touchdown.

Other convincing models included a micro-sized land car with robot driver,



the Krel power shaft with its moving thermonuclear dumb-bell sprouting lightning bolts, the door to the Krel labs specially rigged to glow and melt, a miniature of Morbius's home, the shutters in his living room, and other delightful goodies. But without careful photography and special techniques, they would have remained merely clever models and toys.

To get one of the early scenes of the C-57D passing in front of the planet Altair IV a technique called "matte

work" was used. One shot of the saucer was filmed while it maneuvered against a black backdrop. Then a very experienced and careful artist (the Matte artist) drew an image of the saucer in solid black on clear movie film, in register with the image of the saucer. In other words, when the original film of the ship and the strip of the matte pictures were overlapped and the sprocket holes lined up exactly, the matted image covered completely the image of the saucer. (When you consider the size of one single frame of movie film, about one inch by one half inch for 35mm movie film, not a whole lot larger for 70mm film, you get an idea of the exactness required.)

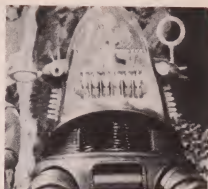
Next, a picture of Altair IV was filmed the way it was supposed to look, but the strip of matte film was also placed in the camera with it, between it and the lens. As the camera exposed



each film frame with the picture of the planet, the matte strip left a blank spot the exact size and shape of the saucer. As the filming progressed, this blank spot moved just as the saucer was supposed to move.

Later, the film with the planet was printed onto another piece of film stock, showing the effect of a planet with a moving blankness. Finally, the shot of the saucer was also printed on the same piece of stock just where the moving blank spot was. Result: the saucer appeared to move over the planet! This matte process has been used for decades, and though updated and changed, the essentials remain the same: two or more images combined on a final piece of film stock with some sort of masking to provide blank spots for different parts of the image.

This process was also used for adding moving people to the bridge above the Krel power shaft. One image was taken of the 50 yard long replica of the shaft (with a mirror at the bottom, yet) and one image was taken of men in a



parking lot shot from a near-by roof. They were then combined so that the parking lot asphalt became a strip of bridge (I was myself surprised to learn that the Krel used asphalt bridges, but that just exemplifies what can be done with advanced technology).

Similar techniques were used in putting a glowing, burning door in the Krel labs for the ID monster to rip through, for putting stars and suns on the view-screen that the captain, crew and audience could gaze at, and for any other time the impossible was needed.

In a number of cases, hand-drawn cells, or pictures, were combined with live action to gain incredible images. The shot of the ID monster attacking the ship used hand drawn animation stills matted in with live actors; the creature did not actually pick up people and squash them. Actors' Equity forbid it. Blaster bolts from hand weapons and massive howitzer-type cannon were carefully hand drawn and printed onto the live action shots. A tiger was converted to a lovely drifting rainbow by an artist with a magic touch, and a camera and printer crew. A tremendous cavern was created by brush and ink with



animated flickering lights and glows, and people (from the same parking lot) were added to one side to give scale. And everything looked real.

Only a couple of scenes appeared like art instead of physical sets, mainly shots of the cavernous machinery. The

color values and shadings looked very good, but not as realistic as the ventilator shaft. The approach to Morbius' home was beautiful, but not quite real. The art was excellent, but still art.

The 60's



Then there came "2001: A SPACE ODYSSEY": (1968)

The scale was more grandiose, the budget five times larger, and the scenes breathtaking, but the techniques remained essentially the same, except for the use of "front projection."

Remember the scene of apes cavorting in a rock formation with a veldt stretching to the horizon behind them? Where "Forbidden Planet" used a huge painted backdrop for such a scene, "2001" used a large transparency projector and mirrors, along with a large sheet of the same stuff used to make road signs glow at night. A projector next to the camera aimed an image onto a half-silvered mirror in front of the camera, which reflected it onto the large sheet of reflective material, the actors, and a bunch of big rocks. Only the

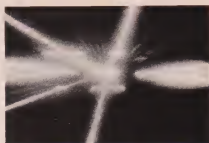
reflective material lit up enough with the projected image for it to be visible to the camera. The actors, rocks, etc simply absorbed the rather weak image, but the big screen fired the light straight back at the source, the mirror, with the camera behind it. Since the reflected image was much brighter from the screen than from the actors, the camera saw only what bounced off the screen. The half-silvered mirror allowed the light return to get to the camera lens, with just enough brightness to register well. It also passed the image of the actors, etc., who were lit by conventional stage floods. The resulting composite image looked like actors moving in front of a veldt.

In other scenes, the older matte techniques were used. As the spherical moon-lander is being lowered into the red-lit receiving chamber under the moon, you can see men in control



rooms moving around behind windows and changing images in view-screens in those control rooms. The view-screens were images matted into the control rooms which were in turn matted into the window openings! Please ignore the fact that these images all seemed to have flickering gray edges where the registration wasn't quite perfect, or that they seemed to drift slightly as alignments changed; the results were quite nice.

Multiple exposure techniques were also used. The camera took one shot, for instance, of a planet. The film was then rolled backwards and another shot was made of an astronaut floating in space to one side of where the planet's image was. Then the process was repeated, placing something else into another area of the film which didn't have anything recorded. When the one piece of film was finally developed, it had an image of a ship, a floater, and a planet all in the same picture. No matting was necessary at all, so the process was considerably cheaper. Unfortunately, with this technique, nothing can overlap or



you get a 'ghosting' or one object seen through part of another.

Most spectacular was the split-scan process that produced the incredible flight through hyper-space. This was the most thoroughly mind-boggling effect of the entire film. Unfortunately, it is a bit complicated and little has been published on the actual nuts and bolts of operation.

Essentially, a picture or piece of artwork is set up in the split-scan mechanism at a sharp angle to the lens. As the film is exposed through a slit that moves from one side to the other, a synchronized device focuses the lens assembly so it remains sharply aimed on a part of the artwork corresponding to the slit. As the slit moves across the film frame, the focus moves down the artwork, so it seems to dwindle into infinity (the center of the picture) but remains sharp. For the next frame of film, the artwork is moved upwards slightly, and the process is repeated. At 24 frames per second and several minutes of total footage, that is a lot of manipulation.

"2001" also used many excellent and complex miniatures of men and machines to achieve their effects; ships



and space stations and monopods and monoliths. These were beautiful, detailed, and so combined with excellent photography that the whole package set another standard of excellence.



STAR WARS



The 70's

The film is so visually alive and beautifully done that the mechanics of the magic get completely lost. Who cares about the special computer system that kept track of all of the elements of the space battle, and did much of the matte work? The eye and mind boggle at the incredible spectacle and just enjoy it all. Why worry about the reflective tape on the light sabres? You just get lost in the flash of the duel between Kenobi and Lord Vader. Do you notice the painting techniques involved in creating Tatooine and the other astronomical bodies of this universe, or do you just enjoy the beauty of the final images?

The special computer system does make much of the beauty possible. It organizes each propulsion glow and X-wing fighters flawlessly and puts the whole flock of death-birds against the Death Star exquisitely.

It keeps track of the supposed positions of things so you don't wind up with the Death Star passing in front of a monstrously out-of-proportion TIE fighter. It does away with all fuzzy

edges and jitter. It's wonderful. But without a lot of work and sweat by many fine, talented people, it would be a pile of scrap.

It takes many people to make any film work, but this one needed a regiment just for the visuals. FIVE companies just doing incidental technical work were listed in the credits, and many audiences loudly cheered and applauded them at the end of the movie.

The matte work was there, just watch next time as the freighter accelerates to light speed, or fights the TIE's. But it is a whole new ballgame as far as excellence goes. No jitter or edge fog. Perfect blending. Seemingly real vistas combining actors and those ventilator shafts. No variations in density that you wouldn't expect to see in real life. Mastery of the medium.

The dive into the Death Star trench, for instance, is the best use of a 'snorkle' attachment to a camera since the thing was invented. The lenses of a periscope-like gadget along with an array of mirrors brings the point of view into a small lenshead many feet away

from the camera body, so that it can be piloted like an X-wing.

And the miniatures that seemed so real; a lot of work went into each little X-wing and TIE fighter, the sand-crawler and the destroyer. The visible detail easily equals and exceeds that in "2001," just as the visuals themselves do. Even the glow of the drive of Han Solo's freighter and the glow of the lower dome of the C-57D were produced the same way. Reflective paint and a light near the camera worked to produce a bright glow just as the front screen system produced an image of the veldt. The same technique also gave the light sabre its glowing beam.

All three of these films - "Forbidden Planet," "2001," and "Star Wars" - created magical universes for their audience. All were landmarks in cinematography and special effects, and each shows the improvements in technique and technology that make our worlds of imagination come alive, if only for a short time.

May the FORCE be with them, always. . . □





HAN SOLO

Harrison Ford, the reckless space hero Han Solo, was born 35 years ago in Chicago. He attended college in Wisconsin, fully intending to graduate with his class until he learned, just days before graduation, that he was a few credits short. Leaving school without a diploma, Ford decided to go into acting. Although he enjoyed several successful years as a motion picture and television actor, Ford was dissatisfied with the roles offered him. He took a temporary hiatus from acting and worked full-time at what had been a long-time hobby - carpentry. Eventually money matters forced Ford back into show business. With his second child on the way and no money to cover expenses, he landed a role in "American Grafitti." It was here that he first worked with George Lucas.

Ask Harrison Ford if he'll ever go back to carpentry and you'll get a firm answer: never.

"I don't want to go back to being a carpenter. When I was doing it, I had a real good time and I got to do custom stuff for people that were wealthy enough to afford the anachronism that was involved."

With the success of "Star Wars," you would think that Ford would be completely satisfied with his performance. But it's quite the contrary.

"I'm not just ever pleased with myself. That's just a weakness in my character. It's really hard for me to look at myself onscreen and be happy about it."

"It is an unnatural thing to see yourself onscreen. But that's the way it is when you've made a movie. And if you do something wrong, it's tough to bear because when you see it, it's forty feet high. And inside yourself you're yelling, 'No, no, no!'"

"The worst thing an actor can do," Ford says, "is to be in a scene physically but not mentally. Working with another actor, you can tell when he's not there."

Not being there doesn't seem to be a problem for Ford. In fact in a few scenes he even does some improvisation.

"I often do that," he explains, "I almost learn something and figure out the rest of it as I go along."

He did just that for the now classic scene in which the superheroes break into the cell block to save Princess Leia. After all the guards are slain, central security calls for a report. Ford, suddenly finding himself "in charge," reels off a series of friendly but non-military replies before blasting the intercom with his laser gun. His frustration and ineptitude create one of the funniest scenes in the movie.

"That was done in one take. I didn't learn the dialogue because I wanted to have a sense of desperation. I told them I wanted to do it all the way through the first time. I told them not to stop me unless I was really bad."



Harrison Ford (Han Solo) feels STAR WARS is not just a "pile of toys."

Han Solo comes through again as a "regular guy" in his friendship with one of the most likeable characters in the film, the Wookiee. Endearingly called Chewbacca, he is Solo's first mate and co-pilot. Short-tempered and a towering eight feet tall, he could have easily been a threatening hulk. It turns out, though, that his "bark is worse than his bite."

"He's like a big dog, a dog that is ferocious one moment and whimperingly docile the next. The character comes off as sweet and charming as the person who was inside him."

That person is seven foot tall Peter Mayhew, a hospital orderly. "He really got into the film," Ford says. "By the end of the picture he was very good."

Whereas Mayhew remains anonymous behind his Wookiee disguise, Ford's identity as Han Solo, is forged more firmly with each day's box office receipts. Does the possibility of being typecast worry Ford?

"Naw, it doesn't bother me. I don't care. I already have two films in the can where I play different characters: "Apocalypse Now" and "Heroes."

"George Lucas sat through an entire scene of "Apocalypse Now" and didn't recognize me, even though I was wearing his name on my uniform. Lucas is the name I gave the character I was playing."

The soon to be released "Heroes" stars Henry "The Fonz" Winkler. Ford plays Winkler's former Vietnam sargent, a far cry from swashbuckling space heroism.

These days, Ford, already signed to do sequels, can afford to be choosy about scripts. He doesn't let success cloud his judgment though.

"I'll accept a script as long as it's good. As long as it's not ripping people off or jerking people around. I want to do movies where whatever intelligent energy I have to offer is going to be used in a worthwhile way. I just want to be in something good."

His concern for performing excellence continues to revolve around "Star Wars."

"I had fun doing the whole movie," he confesses. "The most fun for me was the fact that it was real hard work. It was difficult getting all those scenes shaped up. The acting was challenging and all that running around was even tough physically. We all worked very hard, and that's the way I like it. I like to be that much involved in it. I worked on the film for 3½ months."

Han Solo was no more difficult, Ford admits, than any of his previous roles. But hard work did not stop him from getting into the fantasy of the movie.

"The whole movie is a big pile of toys. You just get out there and pretend and have a good time. I did."

What does he think about the film's startling success?

"How can you miss with that kind of stuff? You have to be a rock not to like it."

Calling "Star Wars" "a pile of toys," does not mean that's all it is. "I think it's more than that. There's a very strong argument involved in it. I think it's up to people to define that argument for themselves. It's there. People can get into it if they want to. If they want to ignore it and just have a good time, that's fine too."

LUKE SKYWALKER

ark Hamill, the adolescent space hero Luke Skywalker, wears an irrepressibly boyish grin that belies his 25 years. His early interests included animation, puppetry and magic. ("My best trick was clearing the room," he says.) He soon realized that he was mainly interested in entertainment and decided to try acting. Most people are surprised when they find out that he is a veteran of over 140 T.V. shows ranging from "The Partridge Family" to his own short-lived series, "The Texas Wheelers." Yes, his apple pie wide-eyed look seems very familiar, but who's this kid, Mark Hamill? Well, he no longer has to worry about being recognized. With Luke Skywalker he has achieved a screen identity, and no one could be happier about it than Hamill himself. His enthusiasm for the film is boundless, but don't tell him it's the best picture of the year.

Asking Mark Hamill to comment on "Star Wars" best picture status is similar to making the jump into hyperspace.

"It's not," Hamill states firmly. "It's a good movie. It's what movie-making is all about. But don't tell me it's the best picture of the year."

"That's like saying that I'm going to tell you the funniest joke you've ever heard. Then your reaction is 'OK, show me buddy,' and it's harder to laugh. So, calling it best picture is in a way very harmful."

Hamill has seen "Star Wars" with people that may disagree with him.

"I paid for it twice," he admits. "I saw it the first Saturday that it opened, because I wanted to see it with kids."

"I figured it would take them about eleven minutes to get into the film. But they knew enough to 'boo' Darth Vader as soon as he walked on the screen!"

"The second time I saw it, there was a group of six kids wearing homemade buttons that said, 'Darth Vader Lives.' When Vader appeared, they started to cheer - just six 'yeas' in the midst of a sea of 'boos.' Then the audience laughingly 'booed' the kids, but in a friendly way."

Hamill is capable of some friendly "boos" himself. He's not even miffed that the movie's ads make him look much larger than his 5' 8" frame.

"The art people who do the ads feel compelled to make me 6' 4" with massive biceps," he says sticking out his chest.

He may be pint-sized for a space hero, but Hamill is big-hearted when it comes to his co-workers. His affection and admiration for Sir Alec Guinness (Obi-Wan Kenobi) is unabashed.

"Guinness could have been Sir Alec Guinness in "Star Wars." Instead he is so unpretentious, so in tune with his talent, he looked at the script and said, 'Well, it's not my story - it's these three kids' story!'"



Mark Hamill (as Luke Skywalker) is en route to save Princess Leia.

When Hamill was growing up, his mother used to take him to the local theaters and revival houses to see her two favorite actors, Guinness and Jack Lemmon. So he has long been familiar with Guinness' many classic films.

"Working with Guinness can be compared to my being in the fifth grade and someone asking me, 'Do you want to meet the Beatles?' It was a big thing for me. And I thought, 'God, it's going to be a thrill meeting him.' I couldn't imagine my being in the same scene with him."

How about Hamill's mechanical co-stars? Did he enjoy working with them? He recalls his two 'droid friends, Artoo-Detoo, the little fireplug of a robot, and the funny human-like See-Threepio, with special fondness.

Referring to the often times comical results of mechanical malfunctions, he says, "Instead of punching out information, Artoo Detoo's favorite thing was to punch a hole in the wall and then go right through it. Then there would be four hours of 'Oh, Christ!'"

while the crew repaired the situation."

And about See-Threepio?

"George Lucas said that perhaps he should see out of his fingers. But they put eyes in him so you can relate to him as a human being. He's programmed to be fussy and worried about things like whether the hors d'oeuvres are served right or whether the fork goes to the left or right. He's beautiful."

Comments about Artoo and See-Threepio stealing scenes don't seem to bother Hamill.

"People will ask, 'Well, how do you feel being upstaged by robots and tons of special effects?' I feel great. It gives me a joy to understand the material and realize that, yes, I am a straight man to these robots, but I'm going to be a good straight man."

Hamill also sheds some starlight on the characters of Han Solo (Harrison Ford) and Princess Leia (Carrie Fisher).

"In the film, Harrison and Carrie are bickering all the time. She's totally dismayed by the rescue. She says, 'Some rescue. Did you have a plan?'"

"Their relationship reminds me of the times I drove my sisters to high school and she would say, 'Let me out a block before we get there.' When I asked her why, she would say, 'First of all, because I don't want to be seen in this piece of junk and secondly, because I don't want to be seen with you. You may not know it, but you're a real dork around junior high.'"

"It's just like the scene in the film where Carrie sees the ship and says, 'You came in that? You're braver than I thought.' That's hilarious to me. That's the charm of the script."

"Star Wars" holds not only charm, but also a good time for Hamill.

"What's amazing is that the very people for whom Lucas made the movie are accepting it and having a good time. I cringe at the thought of analyzing it."

Hamill is as enthusiastic about the film as any 14-year-old fan. Maybe that's why he's reluctant to analyze it - he's having the time of his life simply enjoying it.

"For two hours, making you smile is the name of the game. It's like a good rollercoaster ride. Do you want to get out and analyze it? No. Just put your seat belt on, close your eyes, and," he says, raising his arms high above his head, "Do this down that first hill."



THE FORCE BEHIND THE STARS

CINEMATIC SORCERER GEORGE LUCAS

George Lucas, the director-writer of "Star Wars" is considered by many to be a cinema genius. At the age of 33, he has masterminded one of the most popular movies of the century.

Lucas' first film, "THX 1138," was an expanded version of a sci-fi project from his days at the University of Southern California Film School. Despite its failure at the box office, the film impressed Universal Studios so much that they financed Lucas' next movie, "American Graffiti," a fifties

comedy hit that ushered in the greaser craze.

Although "American Graffiti" proved to be the eleventh highest grosser of all time, Universal backed off from Lucas' next proposed project, a twelve-page science fiction script outline of a film called "Star Wars." It was rejected once more by United Artists before Twentieth Century Fox decided to finance it.

The rest is film history.

"Star Wars" became a family affair.

Lucas wrote and directed the film. His wife, Marcia, a film editor, added "Star Wars" to her list of credits, which include "American Graffiti," "Taxi Driver" and "New York, New York."

Many people consider George Lucas to be not only a formidable director, but a genuinely creative person. And who should know better than Mark Hamill, Harrison Ford and Carrie Fisher.

Carrie Fisher: "You just trusted George. You put your faith in him."

"I thought in the beginning, when he rarely spoke to me, 'Oh my God, he's sorry that he hired me'. And you realize that when George doesn't speak to you, it's okay. If he likes what you're doing he just leaves you alone."

"George isn't the type to assign someone a certain project within the film and then send them off into the corner. He's going to follow them into the corner and make sure they're going to do it the way he envisions it."

"He rejected two noises the sound effects people came up with for the turning of Artoo's head. Lucas knew in his mind what it sounded like for Artoo to turn his little head."

"It was that detail that showed the degree of his involvement in the movie. That's why he has grey in his beard. He put four years into "Star Wars."

Harrison Ford: "George Lucas is the same guy he was when he was in his high school audio visual club."

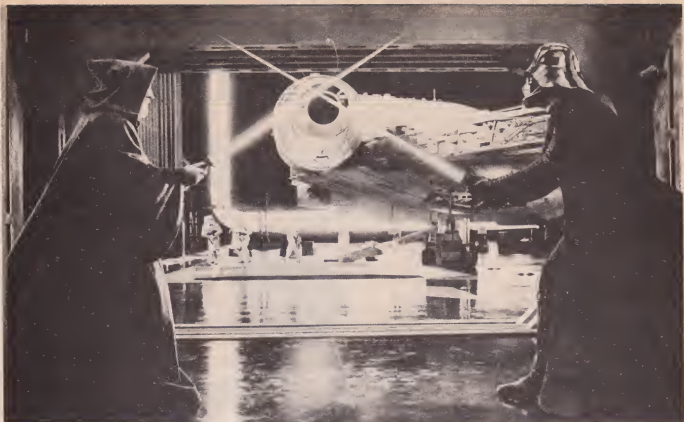
"George gives an actor incredible freedom which includes a great amount of responsibility."

"You have to know how to get what he's written off the page or else he doesn't hire you."

Mark Hamill: "What a great thing - here you have George Lucas who has really no pretensions whatsoever. I mean the guy didn't sit down and say, 'I wanna make a movie that's gonna beat "Jaws" and make me a footnote in film history.' Instead you had a guy that opened up the newspaper one day and that's the way it really started."

"And Lucas still talks like, 'Wouldn't it be great if there was a Buck Rogers. . .'"

"There's no way you can ruin "Star Wars." You can watch it and completely let go. Some people have probably even enjoyed a lot of things in the movie that I didn't get. And that's the magic of George Lucas."



THE SWORD OF LIGHT

The light sabre as an effect. . .

You see a shadowy corridor, thick with shadows and weak white light, half-seen shapes hulking in the corners. Two men face each other, both armed with a blade of seething fire. They circle each other warily and begin a life-and-death duel of sorcerers, flashing sabres sparking and meeting and chopping chunks out of the corridor walls. They lunge and parry, bright blades meeting and locking: mysterious forces in combat.

You are watching "Star Wars," and perhaps wondering *how* someone managed to get that effect. How do you get bars of light to behave that way?

Easy. Magic. Or reflective tape.

If you drive at night, you are familiar with the way road signs bounce most of the light hitting them straight back at the source with very little scatter to the sides. They seem to glow with their own light, almost. Well. . .

To achieve the effect of shimmering, flaring blades of light, the "Star Wars" prop men took rods of plastic and wrapped them with a spiral of tape covered with the same substance on road signs. They installed motors in the

light sabres to spin the rods. The lighting crew then set a lamp next to the camera and let it light up the scene a bit, and light up the highly reflective rods a lot. The rods rotated, reflected, and seemed to flicker and blaze.

Zap. Instant force blade.

Now, how did they get the effect of the beam starting and stopping? With a high-speed, portable prop man.

The actor with the light sabre brought his weapon into position and then froze. A prop man ran into the scene, stuck the rod into the socket in the muzzle, and departed. The lighting crew kicked on the light by the camera and the actor flicked on his motor and continued with his actions. The camera just continued filming, and the editor later removed the unnecessary parts of the scene.

So, the actor put up his weapon, hit the switch and the beam magically appeared!

Quite reasonably, they reversed the process to turn the thing off, and so, another bit of magic and mystery is revealed.

Unless they really *do* have a working Light Sabre. . .

. . . and as possible reality

It was a stubby handgrip, silvery, and inset with jewel-like devices - and the smallest power cell I'd ever seen. Whatever the thing was, it used a lot of power. I touched a control near the front, and a shining bar of light sprang from the jewel in its muzzle - a meter or so of lambent light, seething with life of its own, confined to a solid-seeming rod. I could feel no heat from it, but I sensed it would not be wise to touch it.

'It' was a Light Sabre, the formal weapon of the almost extinct Jedi Knights of the old Republic. The Light Sabre was a weapon of personal combat, of conflict at arm's length. It stood for the strength of the Jedi Knights, a symbol to the Galaxy. It was also a devastating weapon of destruction and extinction in the hands of an expert.

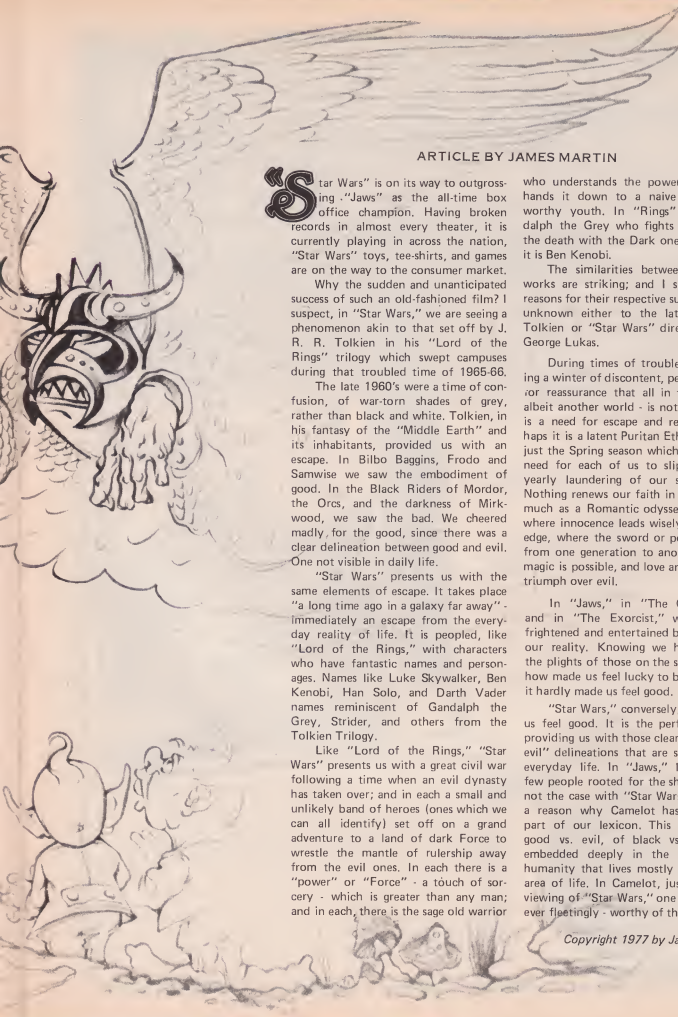
We get a look at the powers and use of the Light Sabre in "Star Wars." Judging by what you can see, each Jedi had his own Sabre tailored for him alone and built to his own measure. The weapon of Obi-wan Kenobi seemed to have a silver grip, and black fore-half, deeply ringed and cut in an almost

(Continued on page 53)

Article by CLYDE JONES

LUCAS & TOLKIEN: Variations on a Theme





ARTICLE BY JAMES MARTIN

"Star Wars" is on its way to outgrossing "Jaws" as the all-time box office champion. Having broken records in almost every theater, it is currently playing in across the nation, "Star Wars" toys, tee-shirts, and games are on the way to the consumer market.

Why the sudden and unanticipated success of such an old-fashioned film? I suspect, in "Star Wars," we are seeing a phenomenon akin to that set off by J. R. R. Tolkien in his "Lord of the Rings" trilogy which swept campuses during that troubled time of 1965-66.

The late 1960's were a time of confusion, of war-torn shades of grey, rather than black and white. Tolkien, in his fantasy of the "Middle Earth" and its inhabitants, provided us with an escape. In Bilbo Baggins, Frodo and Samwise we saw the embodiment of good. In the Black Riders of Mordor, the Orcs, and the darkness of Mirkwood, we saw the bad. We cheered madly, for the good, since there was a clear delineation between good and evil. One not visible in daily life.

"Star Wars" presents us with the same elements of escape. It takes place "a long time ago in a galaxy far away" - immediately an escape from the everyday reality of life. It is peopled, like "Lord of the Rings," with characters who have fantastic names and personages. Names like Luke Skywalker, Ben Kenobi, Han Solo, and Darth Vader names reminiscent of Gandalf the Grey, Strider, and others from the Tolkien Trilogy.

Like "Lord of the Rings," "Star Wars" presents us with a great civil war following a time when an evil dynasty has taken over; and in each a small and unlikely band of heroes (ones which we can all identify) set off on a grand adventure to a land of dark Force to wrestle the mantle of rulership away from the evil ones. In each there is a "power" or "Force" - a touch of sorcery - which is greater than any man; and in each, there is the sage old warrior

who understands the power, and who hands it down to a naive but trustworthy youth. In "Rings" it is Gandalf the Grey who fights a battle to the death with the Dark one; in "Wars" it is Ben Kenobi.

The similarities between the two works are striking; and I suspect, the reasons for their respective successes not unknown either to the late J. R. R. Tolkien or "Star Wars" director/writer George Lukas.

During times of trouble or following a winter of discontent, people search for reassurance that all in the world - albeit another world - is not bad. There is a need for escape and renewal. Perhaps it is a latent Puritan Ethic, perhaps just the Spring season which creates the need for each of us to slip out for a yearly laundering of our sensibilities. Nothing renews our faith in Mankind as much as a Romantic odyssey to a land where innocence leads wisely to knowledge, where the sword or power passes from one generation to another, where magic is possible, and love and goodness triumph over evil.

In "Jaws," in "The Godfather," and in "The Exorcist," we were all frightened and entertained by threats to our reality. Knowing we had escaped the plights of those on the screen somehow made us feel lucky to be alive - but it hardly made us feel good.

"Star Wars," conversely, does make us feel good. It is the perfect escape, providing us with those clear cut "good-evil" delineations that are so elusive in everyday life. In "Jaws," I imagine a few people rooted for the shark; such is not the case with "Star Wars." There is a reason why Camelot has become a part of our lexicon. This business of good vs. evil, of black vs. white, is embedded deeply in the heart of a humanity that lives mostly in the grey area of life. In Camelot, just as after a viewing of "Star Wars," one feels - however fleetingly - worthy of the good.

Copyright 1977 by James Martin



(Continued from page 49)

baroque style, old and elegant. Lord Vader carried an ebon weapon relieved with only small patches of silver, a dark and dire weapon for a dark and dire Force. The Skywalker Light Saber was of shining metal, with only a slight touch of black at the butt, a sleek, modern device suited to the young Luke, and presumably his dead father. Each weapon also had its own color of beam: red for Lord Vader, blue-white for Obi-Wan, white for Luke.

And each was deadly.

But, how did they *work*? Our modern technology has produced a *form* of light weapon with deadly potential: the LASER. The coherent beam from a laser device can punch holes through brick, steel, and hardest diamond. It can melt tungsten, etch ruby, and tack-weld retinas back into place. It can reach out from its source and strike at a distance.

The LASER is capable of much destruction, given enough power, but can it make a Light Saber? No.

We can build a weapon the *size* of the Saber: LASER tubes can be made small enough to fit inside Luke's weapon and a lot of power can be stuffed into a lithium cell (a very high-powered battery using the explosively active element lithium instead of the zinc or silver of conventional batteries). Supporting circuitry providing proper voltage and amperage levels can be

easily fabricated using CMOS or 12L microcircuits and power controls. We can have a choice of colors of beam, red being popular and effective, infra-red most powerful to date, and blue having the potentially greatest energy per photon.

But,

A LASER beam doesn't stop at one meter. It continues until it hits something, or dies in a layer of smog or smoke. In a vacuum it can travel forever, just spreading out little by little until it is too weak to detect.

A LASER beam cannot physically block another LASER beam, like the weapons of the Jedi. One LASER beam can cancel another if they are of exactly the same frequency (color) and precisely positioned in terms of thousandths or millionths of an inch, but they do not block and bind like rods or blades of steel do. They slip through each other like ghosts on Midsummer Nights Eve.

They do not form solid-seeming bars of light by themselves. If a red beam is passing through a nice, smokey atmosphere (like that of a well used smoking room or alien Cantina) it becomes visible because it is bouncing off smoke particles or dust. It *may* also be visible because it is heating the particles to incandescence.

How *might* a Light Saber actually work? Well, . . .

With enough power available, and a few tricks of physics, it may be possible to plant a reflecting field of some sort at a distance from the muzzle of the weapon: a 'force field' capable of reflecting the light beam back toward the Saber. Back at the muzzle, another field could bounce the beam *back* at the front field, keeping a poor hapless beam of light bouncing around between the two fields. If you keep adding light from the Saber to this bouncing prison of photons, you keep increasing the amount of light oscillating and available in the force blade, until it starts leaking out, or until something solid gets in the way. With this reflecting prison, you limit the light to a meter or so, and provide a very powerful zone of tremendous energy. Anything entering the field would get hit with massively amplified force of the original 'feeder beam' from the Saber and tend to vaporize. (The trick of using mirrors to keep a beam oscillating is what makes a ruby LASER work. Mirrors on each end of a ruby rod keep light bouncing around inside accumulating power until it leaks out one *slightly* transparent end.)

So, it may be theoretically and technically possible to construct a "sword of light" in the future. Whether or not there will be men of honor around then to use it, is another matter.

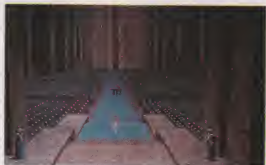
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An x-wing Rebel fighter makes the suicide run along the Deathstar trench.

MC QUARRIE PAINTINGS



Hans Solo and Jabba's reptilian debt collector square off for a gun duel in the cantina.



Our heroes march down the great temple hall of the Rebel camp at the award ceremony.



Luke and Princess Leia stand at the edge of a steel abyss in the interior of the Deathstar.



A Tusken Raider and his Bantha stand guard in their encampment.

To end this issue of SCIENCE FANTASY FILM CLASSICS we have selected ten of the strikingly beautiful and forceful "Star Wars" pre-production paintings rendered by Los Angeles artist Ralph McQuarrie. McQuarrie incorporated the sets, costumes and special effect designs that formed the basis from which many of the final sequences were conceived. Many of the paintings were completed more than a year before "Star Wars" actually began shooting, but were stolen recently from the offices of George Lucas. We obtained slides of them from Cinema Researchers, who in turn obtained them from Twentieth Century-Fox two weeks before the movie was released. Because the originals were stolen, Twentieth Century-Fox no longer loans them out, fearing to part with their originals. We are fortunate to be able to share them with you.

An Imperial pilot in a TIE fighter zeros in on the Millinium Falcon near the Deathstar.



A proposed lightsaber duel between Darth Vader and a young warrior, possibly Luke, that was not used in the film.



The Falcon at the Rebel base. Since the base is on the fourth moon of the planet Yavin, the planet is visible in the sky.



On a cliff overlooking the deserts of Tatooine, Luke searches the horizon for danger.



C-3PO and R2D2 walk and roll respectively in the desert of Tatooine.



STAR WARS T-SHIRTS



From the STAR WARS collection of memorabilia - 100% cotton T-Shirts AND a full color, full sized poster of the original Hildebrand painting.

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FORCE

(Continued from page 25)

Even in "2001: A Space Odyssey," there is a power that guides man to the stars and beyond. Here, however, this power is deemed intelligent, an Overmind of the kind that Arthur C. Clarke also envisioned in his earlier work, "Childhood's End."

Perhaps at death the electromagnetic properties of the mind merge into the larger energy field of the universe; the final Oneness. Or, the more sensitive of us are joined to a force of cosmic intelligence, an Overmind whose purpose is beyond our ken. Perhaps it is a combination of both.

Perhaps.

In any event, Kirlian photography has recently determined that there is indeed an energy field around all matter. This is fact. And while it may not be the "bands of light," or life force, that Don Juan speaks of as surrounding all things or Einstein's Unified Field, all of these speculations merge together into an irresistible conclusion: THE FORCE IS ALWAYS WITH YOU. □

2001

(Continued from page 16)

madness, the ultimate rejection.

The Alien Power then makes him experience a representation of the richest possible materialistic life, as if he has been returned to Earth to become an aristocrat of commerce. He lives out this life in sample: though none may look back, each avatar sees the next and older one before disappearing - and by this disappearance, the former "becomes" the latter. In this manner, Bowman is led through well-preserved old age to his inevitable death in the midst of sterile luxury. In the face of death, all material comforts become worthless, because death is not just the end of physiological function, but the annihilation of conscious existence. No perception of memory, experience, or self is known to follow.

On his death-bed, Bowman reaches

out to accept a gift which marks the end of earthly life, but also a continuation and amplification of living awareness.

SUMMATION

In creating a picture of some abstraction and specialized interest, Kubrick realized he might well end up with a work admired by only a small coterie. Trying to mitigate this tendency, he incorporated appeals to a number of rather disparate segments of the movie-going public. He appealed to science fiction fans with the majesty of space and the wonder of going beyond the infinite to confront the Masters of the Universe.

Of course, he must have known that the essence of the story - Man becoming like unto God - could easily be construed as blasphemy in the usual context of Judeo-Christian belief. . . whence the Roman Catholic symbolism, which allows devout Christian viewers to interpret the Starchild as the Second Coming, and the monolith as the minions of Jehovah. At the very least, all the religious paraphernalia provides this group with some strong hints about the transcendental subject of the tale. In this endeavor, Kubrick apparently succeeded very well: both the Catholic Film Board of Review and the "Christian Science Monitor" acclaimed the film for its metaphysical delvings.

Another group that Kubrick obviously wanted to snare is the audience of media critics and literateurs, most of whom know very little (and care less) about the central subjects and concerns of science fiction. These people generally require a strong psychological element to hold their interest and garner their praise. Kubrick sought to satisfy them with the "sub rosa" sexuality of HAL's involvement with the two "Discovery" crewmen; he apparently assumed that a Freudian touch would be necessary to bolster the emotional significance of the interpersonal conflict. But these critics thought of HAL's sexuality as merely silly, when they noticed it at all. None appreciated the subtleties of characterization with which Kubrick endowed Poole and Bowman; many insisted - and still do - that HAL is the most "human" character in the film. HAL is certainly the most "tragic" character, but this hardly

qualifies him as the most human.

The remainder of the audience is the popcorn crowd; for them Kubrick underscored the outer space travelogue. They are the people who must be spoonfed the details that are so obvious to the "cognoscenti," with the demonstration of weightless pen and dinner, the tight close-up on "Pan-Am Grip Shoes," and the long, didactic TV interview. To a large extent, what appears subtle or obvious in the film depends on the group or groups to which the viewers belong. The more broadly sensitive the viewers, the more they may perceive that which was not meant, strictly for their eyes.

In trying to trap and hold such divergent populations, Kubrick doubtless made some poor artistic populations, as he sometimes compromised physical fact to achieve symbolic consistency. And of course, any production so prodigious must inevitably suffer some technical gaffes and oversights that slip through to the screen; "2001" has its goody share of these. Nevertheless, the film is a complex work of art. If it falls short of being a complete and perfect masterpiece, it is still a breathtaking achievement, and a near-definitive treatment of its basic themes. In terms of authority, inner conviction, and total ambience, it can be excelled by few other films of any type. It is not a cold, intellectual construct, but a grand and eloquent message of the spirit. "Barry Lyndon"'s may come and go, but "2001" has left its indelible mark on our film heritage - and even on our culture. □

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